

HOLLIE STEPHENSON
POINTLESS REBELLION

submitted by **Walter Martyn Cabell**
cabellwalter@gmail.com / waltermartyncabell.com
07923436767

Artist: Hollie Stephenson

Track: Pointless rebellion

Music video concept: Loss of innocence, growing pains, betrayal.

Submitted by: Walter Martyn Cabell

Narrative and settings: Thamesmead. Tall concrete buildings and a rough urban look seem befitting Hollie Stephenson's incisive and edgy vocals - a landscape of cinematic familiarity, from 'Beautiful Thing' to 'Misfits', which aims to bring the audience home, to the universality of a tale of innocence lost.

FADE IN

Title: 2004

Soundbites and just a few shots establishing setting and mood: A Council estate. The hustle and bustle of noisy families, music playing, people fighting, a radio cast reporting on the tsunami relief effort.

Liz (6), is defacing the door to one of the flats with a can of spray paint.

A small procession lead by Hollie (6) and her mother approaches, carrying the few possessions of a life they left behind.

The sight of graffiti on the entrance of their new dwelling is disconcerting to mother and amusing to daughter.

Out of the next-door flat comes Liz's mother, haggard and drunk. One look at the graffiti is all she needs to understand the situation. She grabs Liz....

Music starts.

Liz drops the can of spray paint as her mother pulls her inside their flat... (SFX) The can explodes as it hits the street below...

CAMERA PUSHES IN (SFX) expanding paint stain FILLS SCREEN

OVER STAIN/TITLE POPS IN: 'Pointless Rebellion'.

CAMERA PULLS BACK: the stain and title are just one of the many graffiti covering the door to Hollie's flat... graffiti EXPAND (SFX) to the entire facade of flats, indicating time passing.

Title: 2015.

The door to Hollie's flat swings open and out she comes, now 16, in full 5th form uniform, she carries a gym bag.

Boys loiter outside the flat next-door from which...

Pops out Liz, also in a school uniform and carrying a gym bag, she pays the boys no mind, too busy chatting with Simon on her I-Phone...

SIMON *'The party can't start without you!'*

Liz shows the message to Hollie, they both laugh.

The girls run across the council estate's piazza to a nearby bus stop, where they board a double-decker to freedom.

At the back of the bus' upper deck, Hollie and Liz get out of their school uniforms and get into revealing party clothes. On the lower deck, a group of boys looks at the scene on the close circuit monitor. The driver hits the brake and kicks the girls off the bus.

Another text from SIMON: *'Hurry up!'*

Flashback (s) Hollie and Liz in Hollie's bedroom, evening, they are chatting with Simon, he invites them to a party at his house.

Back to present Hollie and Liz arrive at Simon's, a posh car is parked out front, the girls are a bit intimidated, it does not look like a teenager's party.

The front door opens, Simon welcomes them in. Clearly he's the same guy as in his online profile pictures, just happens to be no longer a teen, he looks much older, the party's obviously a set-up. Hollie wants to leave, but Liz wants to stay. The two friends argue, Hollie leaves.

Hollie boards the bus, feeling terribly guilty about having left her friend in a dangerous situation, she knows what she has to do. She yells at the driver to stop.

At Simon's, Hollie finds Liz semi-conscious in the arms of Simon and another friend. Simon tries to force a roofie in Liz's mouth. Hollie drags Liz away to safety. Liz opposes resistance, then doubles over, feeling sick .

Hollie and Liz ride the bus back home. Liz looks out of the window. Hollie tries to comfort her, takes Liz's hand, but Liz escapes her Hollie's touch.

Sometime later...

Late at night, Hollie is in her bedroom, doing homework. Outside her window, a luxury convertible car comes to halt in the street below. Simon is at the wheel, riding shotgun is the friend seen at the party. Liz crosses the street, and jumps in the car.

Sometime later...

Council estate, early morning, Liz, walking the walk of shame in party clothes, crosses paths with Hollie on her way to school, the two lock stares for one painful moment before Liz DISSOLVES INTO THIN air (SFX). Hollie walks past a MISSING PERSON FLYER, Liz's face is on it.

ALL OF THE ABOVE IS INTERCUT WITH

Hollie and her band performing live in a dark club. The band is back lit while Hollie glows under multicoloured spotlights. The primary colours recall the graffiti and Liz's act of pointless rebellion that started it all. The background shifts to the beat (Green Screen) - from darkness to colourful graffiti to pitch black. For brief moments Hollie and the musicians are seen in silhouette.

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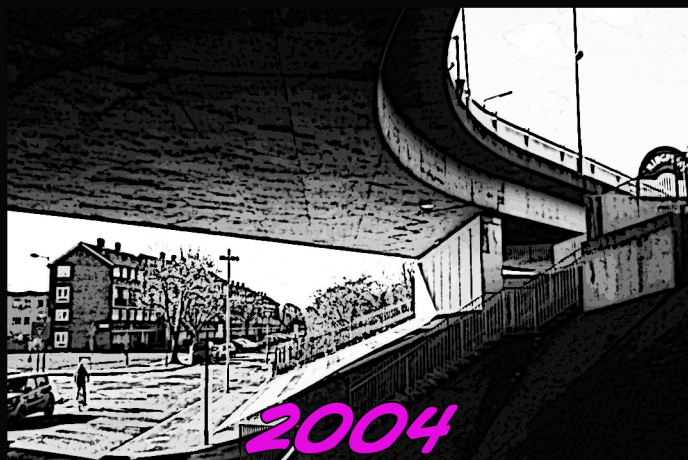
LOSS OF INNOCENCE, GROWING PAINS,
BETRAYAL.

CONCEPT & ARTWORK BY
WALTER MARTYN CABELL

FADE IN...



NARRATIVE AND SETTINGS:
THAMESMEAD. TALL CONCRETE
BUILDINGS AND A ROUGH
URBAN LOOK SEEM BEFITTING
HOLLIE STEPHENSON'S INCISIVE
AND EDGY VOCALS - A
LANDSCAPE OF CINEMATIC
FAMILIARITY, FROM 'BEAUTIFUL
THING' TO 'MISFITS', WHICH
AIMS TO BRING THE AUDIENCE
HOME, TO THE UNIVERSALITY
OF A TALE OF INNOCENCE LOST.



TEN YEARS AGO...

SOUNDBITES AND A FEW
ESTABLISHING SHOTS:
A COUNCIL ESTATE. THE
HUSTLE AND BUSTLE OF
NOISY FAMILIES, MUSIC
PLAYING, PEOPLE FIGHTING,
A RADIO NEWSCAST UPDATE
ON THE TSUNAMI, MOVERS
UNLOADING A VAN.





